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DESIGN

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THE EDITORIAL PAGE

After nearly thirty-six years of activity, DESIGN is moving to Columbus, Ohio, a point which is much more advantageous in many ways in serving its readers. That the scene has changed as far as the magazine and its readers are concerned, is evident. Since the time when the late Mrs. Adelaide Alsop Robineau started the magazine back in 1899, there has been gradual growth and many changes necessary to suit the problems of the day. It has long been felt necessary, in order to serve our public and the cause of art education, to have quarters so planned that more persons might visit us and come in personal contact with the editorial staff. We are establishing for that reason, in connection with our editorial and business office, a DESIGN gallery where we shall have available much helpful material for teachers and designers. This will include all such things as the newest books, exhibitions of work along the newest lines of decorative arts, portfolios, and prints. All of this will be attractively arranged in our suite which is beautifully housed at 20 South Third Street on Capitol Square overlooking the State House. Adjoining the gallery on one side are our editorial offices and on the other is the Circulation and Advertising Department.

Because of the central location and the accessibility of Columbus from all points, we shall expect to have a great many of our readers come in to see us and enjoy the interchange of ideas in our new home. We shall make every effort possible to provide teachers and all those interested in the new art education with definite helps and solutions for their problems. With our increased facilities and staff, we shall be better able than ever to promote the cause of art education by answering questions, arranging permanent and traveling exhibitions, disseminating information.

We invite the co-operation of all persons for whom the decorative arts hold an interest as a professional or amateur. We hope many of them will see fit to write to us from time to time so we can be of maximum service to them. We shall welcome contributions in great variety including ideas needed by teachers, designers, and craftsmen; decorative design produced by students of all ages, professionals, and the trade. In fact, with our new establishment, facilities and staff, Keramic Studio Publishing Co. will be eminently prepared to advance the understanding of art in the making.

Our recent numbers which dealt rather specifically with the problem of art education in America have met with such favorable commendation from all sides that we are planning others which we trust will be met with equal enthusiasm. Among these are a costume design number which will cover not only the matter of costume design as a school problem but will include much helpful information and devices from various stylists and experts in costume selection. A special number, entirely devoted to pottery, is prepared at the present time and this number will contain much help to those who teach pottery in the schools and are seeking basic knowledge in that craft.

Because we have never done very much in the way of promotion, we feel there are many educators, art teachers, craftsmen, and librarians who are still not familiar with DESIGN. And our friends and readers might do much for the cause of art education if they would mention the magazine to various persons in these lines of work. Frequently we hear of librarians who have not heard of the magazine and obviously if the teachers in a community would ask for the magazine in the library and have their pupils ask to see the magazine, it would undoubtedly soon appear on the shelves of the public libraries. This is only one of the ways those persons interested in art education can co-operate in keeping the matter of art before the community and especially the younger members who are pupils in the schools. In many cases the teacher takes the magazine, as well as the school and the public library.

Felix Payant

APPLIED ARTS OF TODAY

By RUDOLPH ROSENTHAL

The question of Applied Arts of Today in America is a pertinent one. A short historical outline may be of help. The writer was fortunate enough to have almost been present at the birth of the modern movement. Having studied for a short time in the eighteen-nineties at the Art School in Liverpool, and visited the South Kensington Museum in London very frequently, where he met a few of the last survivors of the William Morris Group.

Now as every student of Design probably knows, the revival of the Applied Arts at that time was due to William Morris. He preached the taking up of the Arts and Crafts by the painter and sculptor, pleading for a renaissance of creative work. Weaving, pottery, and wood-working were all to be saved by the new spirit, from the havoc of industrialism. But England, at this time, seems not to have been ripe for a real revival. Strange to say, however, it was in the beginning of this century that others began in Great Britain—the Scotchman Macintosh, and his group started to build and to make furniture more in the spirit of the time. From Scotland, the spark flew to Belgium, where Vandervelde began creating new forms and motifs. This was the Art Nouveau Period. It took root in France too, and the Paris Exhibition at the time showed it in its full bloom. In New York we had a representative example in the murals of Mucha in the old Plaza Theatre at Fifty-ninth Street and Madison Avenue. Many of the old Broadway Theatres still show some remnants of this type of decoration.

Meanwhile, the architect Professor Wagner in Vienna, like Frank Lloyd Wright later on in the United States, started to discard the old styles in architecture. Painters, like Klimt in Vienna, created new decorative designs for textiles with their background experience of decorative paintings. "The Secession," as it was called, broke definitely with traditional design. Professor Hoffman and his group in Vienna started the "Wiener Werkstaette" (Viennese Workshop), a group of craftsmen of the new school financed by rich supporters. The Austrian Government helped by giving work to the new group. Their museum had the first Applied Art Exhibition, to which a modern jury permitted only entries of original design. It caused a fury among the financially strong textile and furniture houses, and the silversmith and jewelry concerns, to be excluded because their designs were commercially traditional and not of individual artistic merit. If they had had machine

guns at that time in Vienna, they might have demolished the museum.

Almost simultaneously, the "Jugendstil"—Style of Youth—came into being in Munich. Olbrich in Darmstadt and others in Dresden began to reorganize the art schools. Later in Cologne, Berlin, and other German cities the reorganization of schools and workshops continued. There was the real start of an unbroken new development in the Applied Arts. The best artists of the time, architects, graphic artists, painters, sculptors; leather, paper, jewelry, textile, advertising designers and craftsmen; were employed to teach in the schools and to lead the new movement. Exhibition followed exhibition. Art magazines surpassed everything printed before this time. The government even created the position of a leader for modern art, who had the power of a cabinet minister. All new buildings, such as railroad depots, schools, department stores, were designed in the new spirit; and so were stamps, money and even the interior of sleepers, not to speak of housing and interiors. But there was little done at this time outside of Austria and Germany. Not that other countries did not also have groups of young artists struggling against the academicians, but their fight had to be kept up longer before it led to success. In the fine arts, of course, the French had surpassed all other countries in their contemporary achievements.

It was only after the war that the new movement in the Applied Arts began to spread internationally. Switzerland came in and then, with a vengeance, France, Scandinavia, Holland and finally Italy and the United States. When I said earlier that the movement broke with tradition, I made a mental reservation. For we are not exactly breaking with tradition. Today we are rather in another era of purification, or let us say, artistic puritanism. With a study of art history one finds that this is just another of the many cycles recurring probably, since prehistoric times. After a period of primitive, plain, simple forms, comes one with more and more decoration and ornamentation. This leads, finally, to over-decoration and a return again to simplicity.

Of course, many influences play their part and these are mostly of an economic nature or due to the discovery of new materials and new working methods. Today, we are more than ever influenced by our machine-made environment. We are influenced by the functionalism, or rationalism as the modern Italians call it, of the new architecture. This func-



This painting was made by a young child in the Elementary School of the University of Chicago under the direction of Jessie Todd.

A MADONNA AND CHILD

tionalism for the Applied Arts was taught by the Bauhaus School at Dessau and Berlin, whose last director was Meis Van der Rohe. The school was closed by the Nazis who considered it too modern, international and ungermanic. One of its best teachers, Professor Albers, continues his work today at the Black Mountain College in North Carolina. The Bauhaus went to the root of design. It considered an object good, when it fulfilled its purpose best, and omitted all unnecessary decoration.

It is well for ceramic workers to consider this illustration. If one wants to model a dog, do so; if you wish to make an ashtray, fine! But beware of making an ashtray with a dog. Of course, modern designers often go back either consciously or unconsciously to past human achievements; to the simple forms of the best periods in Egyptian, Babylonian, Greek and early Chinese art. These forms are of eternal beauty.

Constant changes in our way of living contribute to the demand for new forms of decoration. Architecture, Sculpture, Painting, Fashion, the Graphic Arts, Advertising, the Stage, the Movie, all constantly model and remodel our conception of what is pleasing to our sense of beauty. Color combinations, which were disliked formerly, begin to please today. It is the same as in music, what sounded like a dissonance to the older generation, is a delight today. Economic reasons, too, are at the bottom of the changes in our art productions. For example, the necessity to make products cheap forces manufacturers to simplify and to leave out their much beloved over-decoration. That is why it is often easier to find an object designed in good taste at Woolworth's, than in many of the expensive Fifth Avenue stores. The worst crimes in design were, and still are committed by manufacturers trying to make one material look like another, paper like leather, or wood like metal.

It was amusing to see, when the first metal furniture was introduced from Europe, how some of our makers made it look like wooden furniture, and when metal furniture became more popular some makers of wooden furniture tried to make it look like metal. Our market has been flooded with so-called modernistic decoration—we call it Fifth Avenue Shoestore Style. "Modernistic" means a commercial attempt to be modern, that is, to produce atrocities which are different. To be good modern, an object must be functional—that is, it must fulfill its purpose best and be beautifully simple in design. Form is considered first, material or surface second, and ornamentation or decoration, if at all,—last.

This brings us back to the practical application, and the opportunities of getting work to do in this field of modern applied art. Not long ago, that part of the public, which is supposed to lead in taste, preferred buying European works of the arts and crafts. Later they even began to prefer the home product. Now the next step is that the discriminating Europeans

will buy our product. Now one cannot altogether blame our public for preferring the imported article. Our craftsmen were hopelessly steeped in tradition, our manufacturers lived on copying the old, or on stealing from abroad, or from each other. It did not occur to our mass producers that an object might sell, even though it was in good taste. But all this is happily changing, even if not as rapidly as one would wish it, for the good of everyone.

There now exists an increasing demand for stylists and designers for industry. Manufacturers of textiles, woodenware, glass, metalware, and others are using trained industrial designers, and are beginning to replace the old commercially trained copyists with a new type of person. Craftsmen and artists used to have long discussions and blame all the degeneration in design on the machine. Everyone knows that the poor machine has always been blamed. There is no more docile animal. It is the man who owns it and uses it for sinister purposes. Who is to blame if we look today at a beautiful woven fabric, a vase, an inkwell, a chair or a teapot, it is the design or the material that counts, or both. The way it is made, whether by hand or machine, should be a joy to its designer or maker. It is unessential to the buyer or user, provided it fulfills its function well and appeals to his taste.

Not that craftsmanship is to be decried. It is still, and will remain the best medium for individual satisfaction and achievement. And it is the only medium with which to start teaching the young designer. But we are not living in the Middle Ages, where art was produced for the enjoyment of a few only. In our time, we want to, and must, create the best there is for the masses, and only the machine can do this.

This mass production also has the great advantage that it necessitates the constant creation of new fashions and will provide for an ever increasing demand of new designs. Can we supply them? Up until now, the schools turned out more designers than we needed. The time will come soon, no doubt, when they cannot supply enough of them, at least not good ones. This will mean that the standard of our schools will be raised, and there must be better pay for the teachers.

In another way, we are at great disadvantage compared to European conditions. The training over there is much longer and more thorough. Their schools are equipped and permitted to be directed so as to provide a kind of apprenticeship for the best pupils. They are in touch with industry and distribution, and the teachers work on practical paying problems with their upper class students as assistants. When these students graduate, they have a chance for further apprenticeship in industry, giving them a chance to complete their technical training. There would be an opportunity under the "New Deal" to bring pressure in Washington, to induce labor unions

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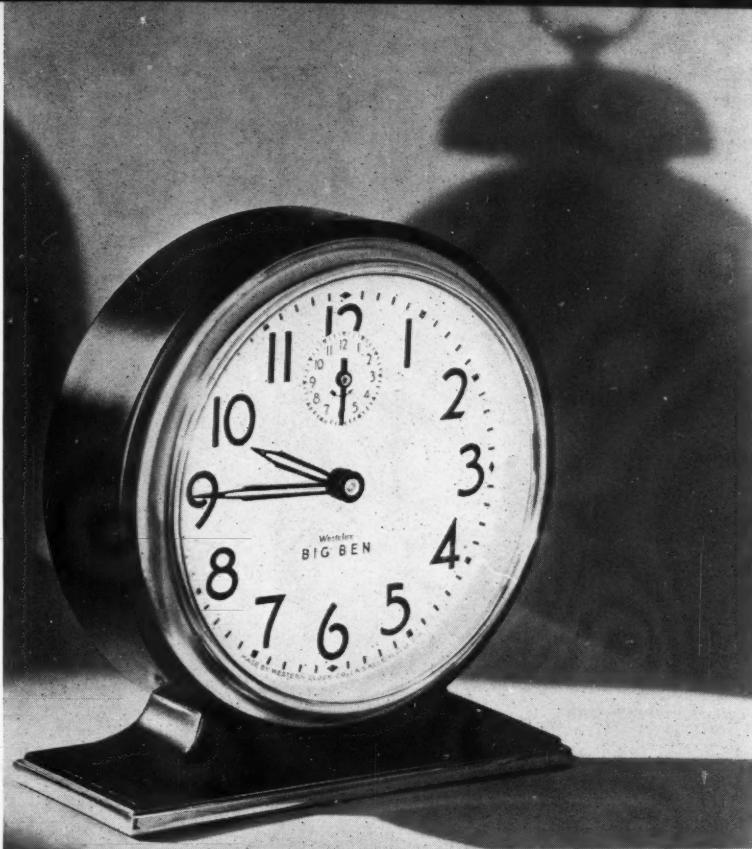
Before and after redesign. In the change Mr. Drefuss considered practicability, economy of production and beauty of spacing.

HENRY DREYFUSS •

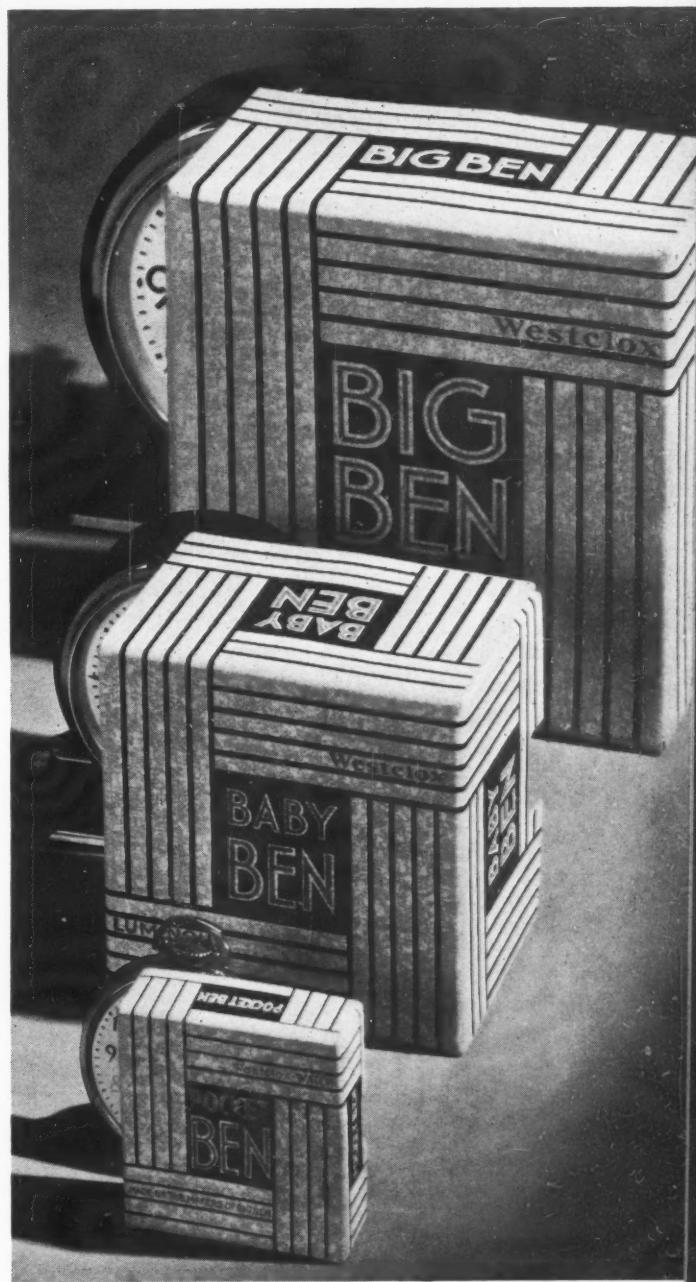
It was during the impetuous twenties that the market became gorged with the products of competing manufacturers. Some expedient was necessary to the product of one manufacturer when it was matched in efficiency by that of another firm. If two articles were placed on the market and equal in point of utility and price the more attractive one would be the first to sell. It was this fact which brought the industrial designer into being. There have always been certain industries, such as textile, wall paper, silver, furniture, and pottery plants which have been dependent upon appearance value for sales. But to the average company this was a new venture and it brought with it many undreamed-of complexities. The manufacturers totally unaware of the relative qualities of good and bad design were duped on many an occasion by silver tongued pseudo designers into producing impractical

wares. Some of these manufacturers could not withstand the strain and sank into oblivion. Others seeing what took place, became cautious and sought advice as to the merits of the men whose suggestions they were adopting. That the results, though tragic in some instances, were more than gratifying on the whole, is apparent at every turn. A trip through any department store will convince even the most skeptical that such things of utility as washing machines, stoves, sinks, refrigerators, clocks, toasters, etc., have assumed beauty with additional usefulness.

Out of the melee was born a class of men known as "industrial designers". It is a comparatively small group, widely scattered, and headed, perhaps, by the dean of American designers, Norman Bel Geddes. The youngest of these established industrial designers is Henry Dreyfuss. He was born in New York thirty-



The new clock pushes its ugly predecessor into the shadow. Below are shown the boxes designed by Mr. Dreyfuss for the packaging of the clocks.



• DESIGNER

By CARLTON ATHERTON

one years ago and is the only member of his family to exhibit any talent in the arts.

He attended the Townsend Harris High School but left in great indignation because a perfect rating was denied him on the grounds that a faultless grade was impossible in art. He was invited to study at the Ethical Culture School as a scholarship pupil and was for two years a student in their Fine Arts High School, graduating at seventeen. He then received from them a scholarship to attend Norman Bel Geddes' class of students. He remained there for two years, during which time the settings for the "Miracle", on which he assisted, were completed.

He went abroad at that time, earning his way by conducting a tour for a number of women, although he himself had never been in Europe before. Mr. Dreyfuss did not study art abroad and has never had



A desk designed and used by Mr. Dreyfuss showing some of its concealed features.

INDUSTRIAL DESIGNER'S DESK

specialized training in an art school in this country.

At nineteen he designed his first show independently, Lionel Atwill's production, "Beau Gallant". He followed this with settings for Mrs. Fiske in "The Merry Wives of Windsor".

At the Strand one night, impressed by the poor settings used for the weekly program, he was provoked into writing a letter to the manager commenting on the inadequate settings used by this popular theatre. The manager asked for suggestions and Mr. Dreyfuss made sketches and went to see him. After two months of sitting on the doorstep for a chance to accost the manager, he obtained his interview and got the job. He remained with the Strand for five years, at the end of which time he had acted as art consultant on all stage equipment, costumes, lighting, decoration, and such questions of design as came up during that period. He also designed settings for R. K. O. vaudeville units which traveled throughout the country and produced a new set each week during those five years. He finally left in order to satisfy his desire to make settings for the legitimate theatre and to design articles of everyday use. But his experience at the Strand Theatre—the mechanical difficulties, the innumerable obstacles to be overcome in spite of limited means, the various problems that arose with each set, the need to gauge beforehand the public response—all

these things Mr. Dreyfuss says have proved to be the most invaluable experience he has ever had.

He went abroad at this time, and while in Europe received a letter from an executive of one of the largest department stores in New York in which he was asked to accept an important position for merchandising and designing the important selling items of various departments. Mr. Dreyfuss considered the proposal very carefully, but decided not to accept it. He felt that this work would absorb all his time which, in addition to the policies peculiar to department store organizations, would, in a fairly short time make him useless both to himself and to them by blunting the sharp outside point of view so essential to successful merchandising design.

This offer, however, gave him the idea that what he could do for this organization could be done independently by him for one of the large manufacturers in each industry. He returned to this country early in 1929 and formed what became an important connection with R. K. O. He became art consultant on all the circuit theatres and was entirely responsible for the interiors of the new theatres in Davenport and Denver.

In April, 1929, he opened his own office. Since then he has designed many settings for important productions in the legitimate theatre, such as "The Last

Mile", "The Cat and the Fiddle", "Fine and Dandy", and "Strike Me Pink". During this time, however, his industrial work was growing and taking more and more of his time.

Although the pleasure he derives from his theatre work is very great, he is determined to devote more of his time to the study of merchandising and manufacturing and creating designs that will function successfully. Before attempting any design he makes a real study of the market, utilizing the research department and all facilities of the manufacturer for whom he is designing. His designs when completed have been viewed in terms of consumer demand, manufacturing problems, price and competition. His primary concern is the function of products combined with good design. In other words, utilitarian art must translate art into industry in a practical and functional way. It is evident then that a considerable portion of Mr. Dreyfuss's interest lies in designing utilitarian products, not things of fashion and luxury. Clocks, stoves, refrigerators, school desks, hardware, telephones, office furniture, containers, washing machines, have all come under his design experience.

The building of his industrial design business was difficult and slow in the beginning, but as soon as the value and importance of it became evident, it began to grow of itself. The organization known as Henry Dreyfuss was formed with the idea of serving the manufacturer in all phases of his business in which eye value was of importance. Mr. Dreyfuss is interested in following the job through from beginning to end, which, on occasion, includes not only designing the product itself but the package in which it is sold, the display with which it is merchandised, the display case in which it is shown, and the showroom which is its background.

The garish and *modernistic*, in opposition to simple *modern*, has no place in contemporary design. The philosophy of beauty combined with practicality and usefulness achieved with functional modern forms has been a principle which Mr. Dreyfuss has not only carried out in his supervision of theatres and their accoutrements but is seen in industrial products such as the Big Ben clock and its packages, the new 1900 washing machine, the Higgins container for vegetable glue, and in Mr. Dreyfuss' own office, which are shown in the accompanying photographs.

The visualization of how things will look five or ten years from now is, of course, important in consideration of new designs. The American public, however, suffering from a reaction of too sudden bad *modernistic* designs seen in the early twenties, must be educated to good modern design slowly. This being the case, it is necessary to temper visualization with a practical viewpoint.

Beauty achieved with the use of modern functional form.



HENRY DREYFUSS



COURTESY OF 1900 WASHING MACHINE CO.

MODERN QUILTS

By ELIZABETH WELLS ROBERTSON

The pieced quilt is distinctly an American art expression. Other countries have had bed coverings of various sorts, some simple and some very elaborate but the pieced and patched quilts are truly American and grew up from the great necessity of thrift and the need of great warmth among our early American colonists.

The very first to come to America were the Spaniards who came to this country hoping to find great wealth. This they found in the gold and silver of Mexico and South America. Their ideas however, were purely gainful and their purpose was not to stay and establish homes.

The French were largely voyageurs and adventurers and they too, with the exception of some Huguenots were impelled by love of adventure, gain and glory.

The English, however, came over to America to settle impelled by a much more sincere purpose. In England during the days of Queen Elizabeth things were happening which really brought about our first American society. The Reformation did not seem to be complete to many hard thinking, right living men and women. They sought to purify the laws and taxes. They were anxious for freedom to express themselves as they sincerely felt. They were indeed Puritans. With the desire for these ideals the Puritans went over to Holland where they thought they could colonize and live happily together as a group of English people on Dutch soil. Soon, however, they found that the freedom was a bit disappointing and that instead of keeping their unity, their children were associating naturally with little Dutch children and were quickly losing their mother tongue. Again they sought for a greater freedom. They therefore decided upon a Pilgrimage to the land of the free and the home of the brave. These Pilgrims set forth in three little ships. Of these the Mayflower landed on Plymouth Rock on December 21, 1620. Now December in Massachusetts is cold, colder than anything these English people had ever known or dreamed of. Their clothing was entirely inadequate, their bedding was far too light. As a result there was so much suffering that first winter that one-half of the original settlers, including Governor Carver, died.

When these Pilgrims came to this new land they left behind them a great civilization. The Court of Elizabeth was most extravagant. The fabrics used were encrusted with gold and silver threads, even jewels were set into the embroideries. Great plays were being written and enacted, marvelous poetry was being published, wonderful music was being performed, great works of art were being painted. Against all

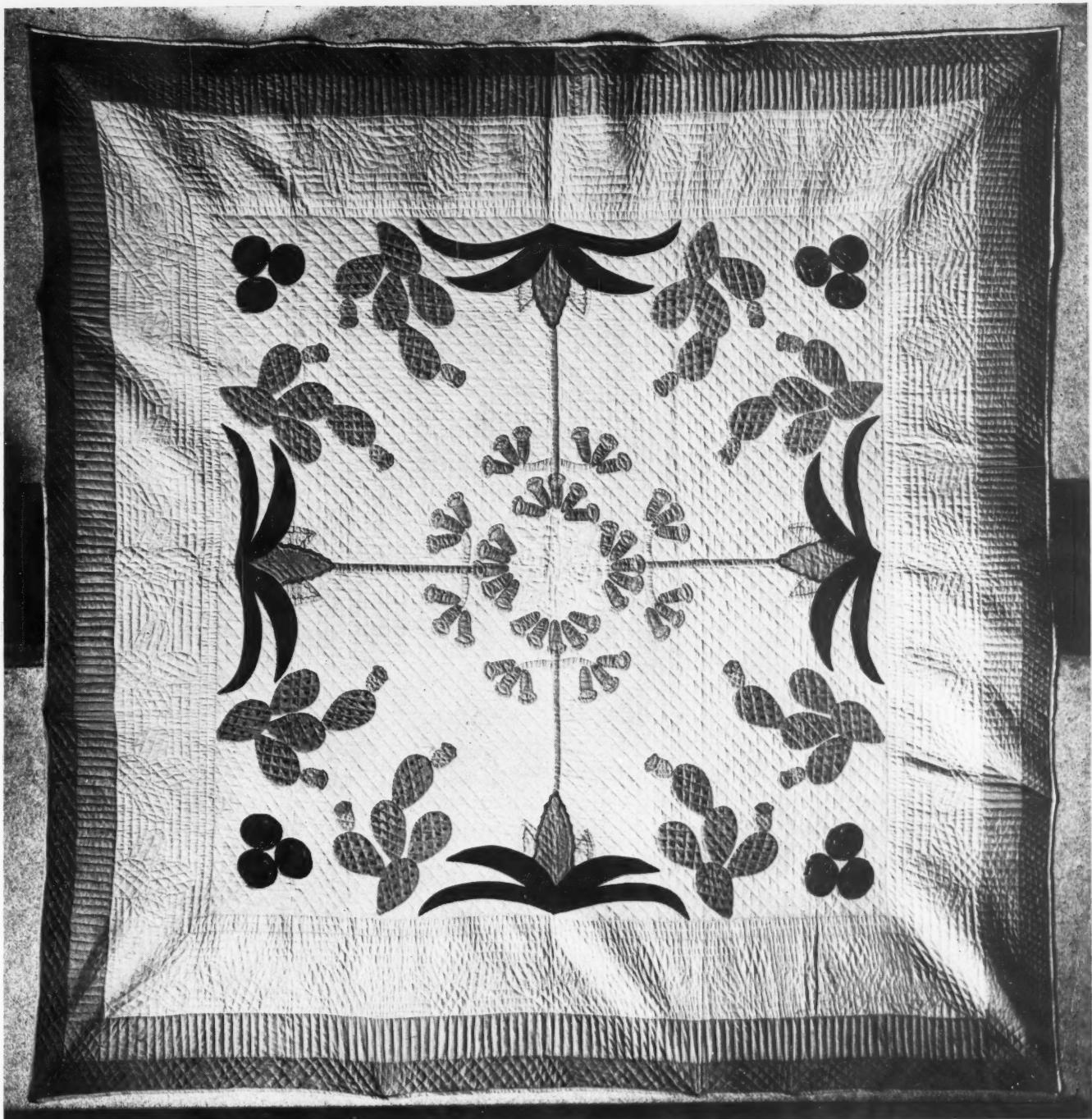
this culture, against all this extravagant beauty, against all the wonderful things of a high civilization these simple people turned their backs. What did they find at the end of their long journey in the tossing Mayflower?

They found a barren coast, rocky and cold. They found woods infested with wild animals and lurking Indians, curious if not unfriendly. As you can well imagine the men became busy at once cutting the trees, subduing the wilderness, ploughing the rough ground filled with stones and stumps. They built the best houses they could under the circumstances. Only men of great strength, courage and absolute industry could survive this terrific work and weather. They proved that the founders of New England were not venturesome voyageurs but men and women determined to establish homes. They proved that the thing essential to a strong, enduring settlement was not gold or gain but homes with wives and little children.

While the men were busy with their heavy tasks of clearing a place for homes, keeping an eye on the Indians, building, ploughing, planting, the women and children were by no means idle. They helped where they could. They carried the logs, and helped fill the chinks. They cooked the coarse food, nursed the sick and administered tenderness to the dying. All this they did uncomplaining. When the first crops came in and the first raw materials were available for manufacture they spun the hemp and wove it into garments. Not nearly enough credit has been given to the foremothers of America for all that they endured and struggled for.

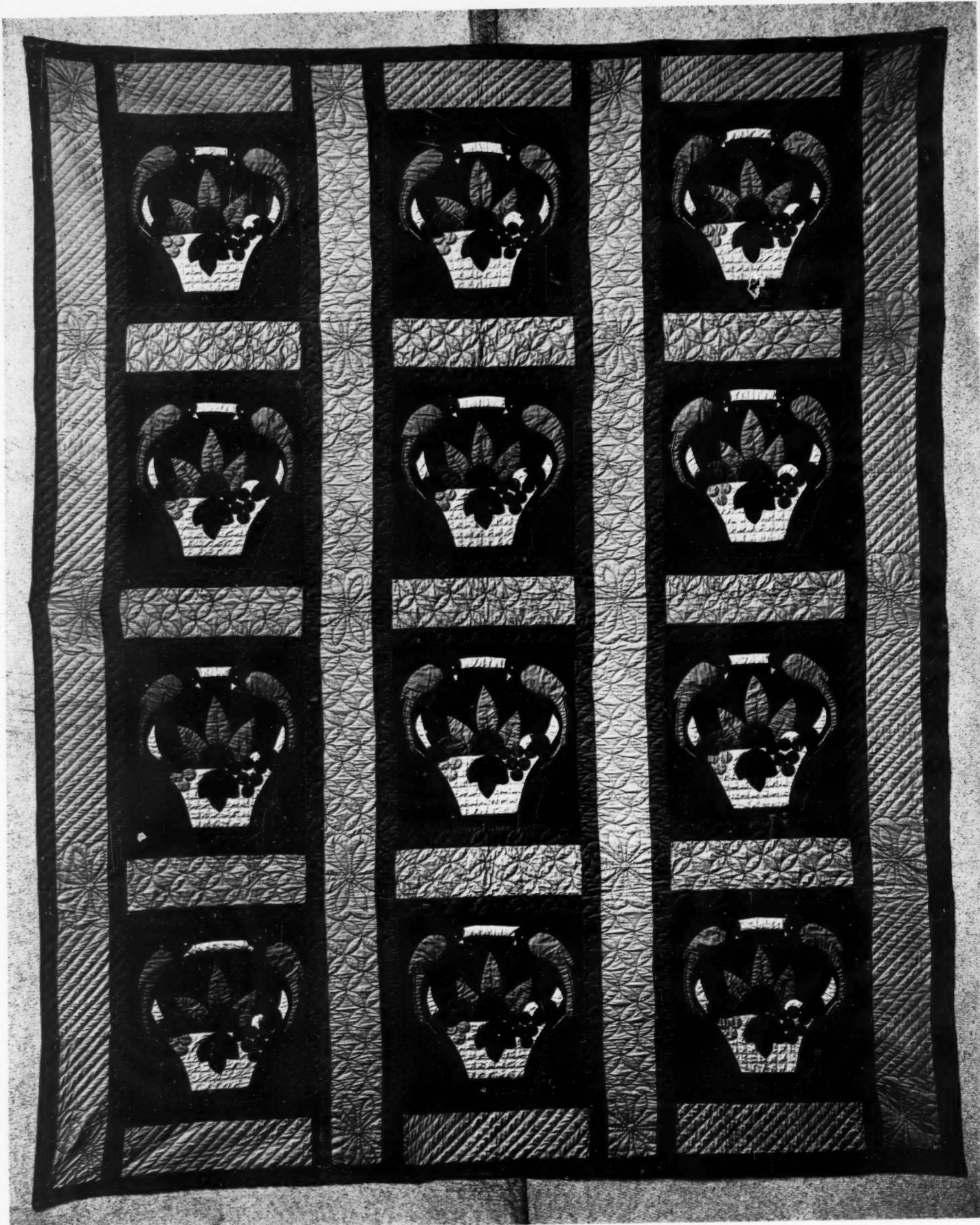


THE TREE OF LIFE



THE MOJAVE

All the quilts illustrated with this article were designed and executed by Elizabeth Wells Robertson and have been exhibited in many museums of the United States.



BIRDS OF THE JUNGLE

The first American homes, the log cabins, were furnished with beds, chairs and tables, put together in the best possible manner. The furniture was made to last a long time. The furniture was made by men who had been artisans in England and who knew the use of tools. Some of them brought tools with them. But because there were no machines everything had to be made by hand, every piece of furniture, every stitch of clothing had to be made by hand.

The Mayflower after all was a very small craft and could not possibly carry everything that these people wanted and so they left behind them many very wonderful things. They could only bring with them the bare necessities. The little Mayflower would needs have been a fleet of ocean liners to have held all the antique furniture and all the sons and daughters who were said to have come over upon it.

The women soon found that they did not have nearly enough clothes or bedding. They therefore had to devise ways of combining things. As clothing wore out these thrifty pioneers saved the good bits. They cut away the worn and saved what was most useful. Then they made rag carpets, crocheted, braided and hooked rugs for the floors and out of the best of it all made quilts for the beds.

There was no need for a rag man in the Colonial times because every piece of material was saved and used. At first any material, any color, any shape was placed next to any other color or shape just as they would come without any idea of design. A bit of scarlet uniform found itself next to a piece of cream satin from a wedding dress and so on. This first American quilt expression was the crazy quilt, which was the ancestor of all pieced or patched quilts so thoroughly American.

The crazy quilt was made of any size or material put together without any feeling for design. The pieces were all different in shape. There was one very interesting thing about these first crazy quilts and that was the beautiful stitchery which appeared on many of them even at a very early date. Feather stitching, cut stitching, button holing, chain stitching, all these appeared working color into the jointings of the pieces.

As raw material came in and as transportation became more general new cloth was used by the Colonial women for bed coverings. Sometimes pieces of old material were used with the new. The first quilt to be really designed was the "hit or miss". This pattern was hit or miss according to color but not according to design as every piece was exactly the same size and shape as every other piece. One piece was sewed next to another piece and the whole finished quilt was just row on row of pieces of equal size and shape. This was the original one-piece design, and each piece really formed a block.

If you alternate these rectangles as bricks are laid you have the next real design for a quilt. "Brick work" it was called. One row might be one color and the next one might be another color, resulting in a sort of Roman stripe. The next step was to cut the

rectangle across diagonally.

The success of any of the early one-piece, two-piece, three-piece, four-piece or nine-piece depended upon absolute accuracy. Every piece of material must be cut just the same size as every like piece. Every seam must be the same size as every other seam or the pieces will vary.

With the two-piece quilt there was greater opportunity for geometric design as it consisted of a square cut across. Many of the oldest patterns evolved from this simple arrangement. Economy might force a thrifty housewife into using scraps of material but the innate love of the beautiful which is in each of us, will out in spite of everything. Pride in needlework was another incentive for more elaborate designs.

Patterns were invented and were eagerly exchanged. The early designers vied with each other for the most interesting designs and the most coveted materials. The result was that designs became idealized.

These early Colonial women were certainly mathematically minded for their designs were carried out with extreme nicety. Exactness was the chief requisite.

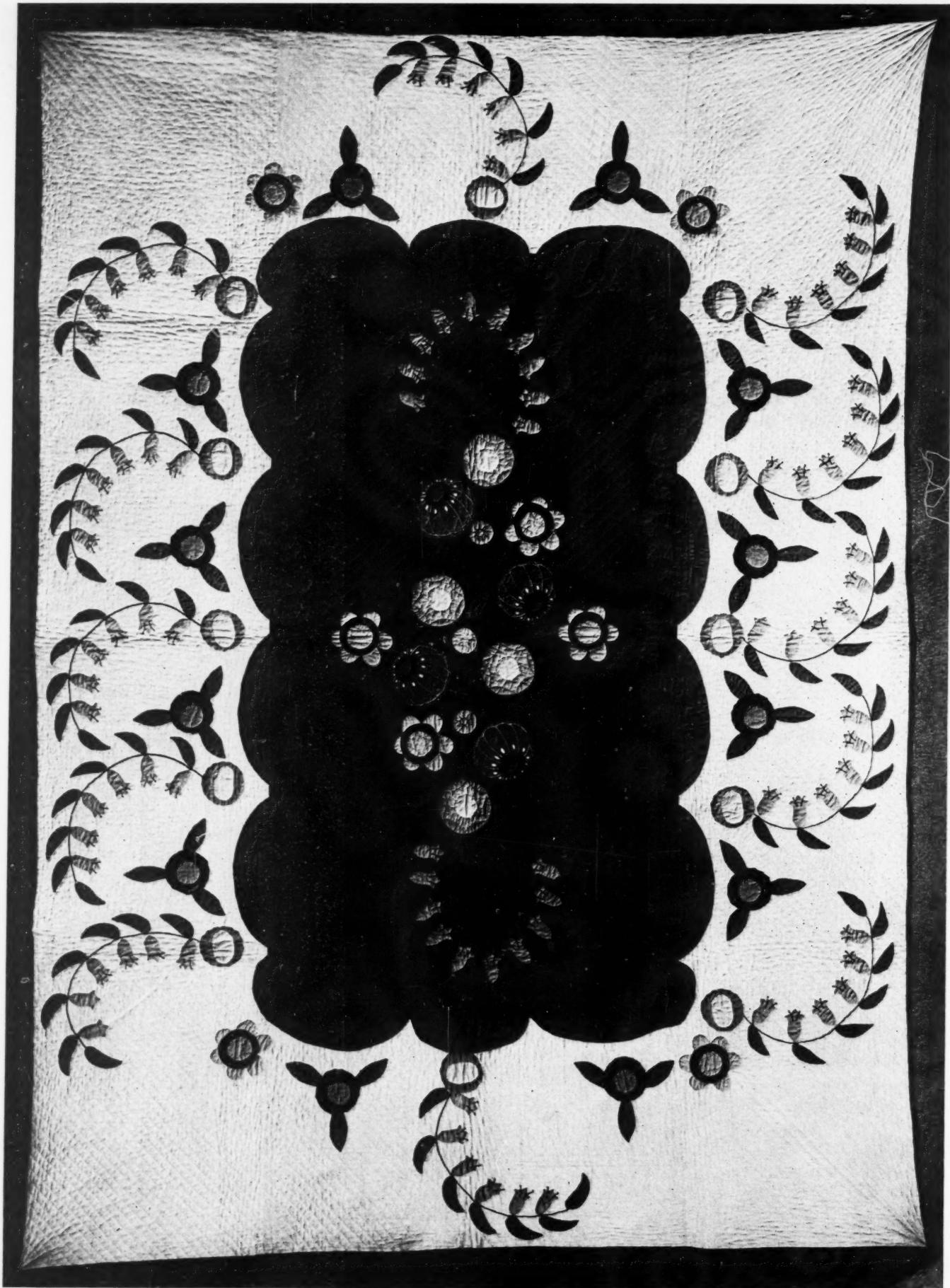
The names of pieced quilts were taken chiefly from nature. Sometimes it would take a great deal of invention to make up an entirely new design, but it was not so difficult to add or subtract from one already made. The heavens were a great inspiration for pieced designs. The sun, the moon, the stars were sources of many designs. There are the rising sun, and the setting sun. The stars offered a great field for names of quilts. These are the rising star, the feathered star, the star of Bethlehem. Then there were stars combined with other designs, such as the star and cross, star and cubes, star and squares, star of many points, star of the East, Star Puzzle, Star upon Stars and the Star Spangled Banner. State names were given to star designs, such as Texas Star and the Lone Star.

All sorts of flowers were used as inspirations for quilts. The tulip was especially popular. There were tulips placed in baskets and all cut into little pieces.

The early quilt makers were all very religious and great churchgoers and so in the early quilts there were many references to biblical characters and events. There were Job's Tears, Jacob's Ladder, Joseph's Coat, Solomon's Temple, Robbing Peter to Pay Paul, David and Goliath. There were also the Golden Gates and the Garden of Eden.

It is easy to imagine how excited the community would become if anyone invented a really new design. It would be something like a discovery in science or the finding of a new star. No doubt some of the Colonial women would be very generous and would give freely while others would no doubt hold back and would not give anything.

As our thrifty foremothers pieced together their precious bits of "oiled boiled calicoes and chintzes you may imagine how the venturesome would create a new design wholly their own and instead of piecing them together they would "set on" the pieces in the manner of applique.



CAPRICE

12

DESIGN

Applique is a very old art. The Egyptians used it and are still using it as a process in their bazaars. You will find runners and pillows made by the men on the coarsest sort of material but with a brilliancy of color which has a remarkable permanency both as to water and the sun. The Greeks used applique in the borders of their tunics. Interesting Greek frets and Greek key motives were carried out in one material sewed to another. One glorious period for all sorts of needlework was the period of the Crusades. The lonely ladies deserted by their knights had many hours in which to ply their needles in a very useful and decorative way. The cloaks and banners of this period illustrate the use of applique. Even the trappings of the horses and dogs show it.

Applique in Spain was interesting because leather was sometimes used on silk or velvet in a very unusual and beautiful way.

We could go down the ages in all countries and find this interesting process used.

Holbein in his portraits of the English kings and queens not only shows the use of applique but also of quilting. The sleeves of his sitters illustrate the use of quilting especially well.

Mary Queen of Scots was a most tireless needle woman and many beautiful examples of her handiwork still remain to remind us that even in the days of old gentlewomen were devoted to the needle.

Hawthorne must have had quilts in his mind when he wrote the following passage from the *Marble Faun*:

"There is something extremely pleasant, and even touching—at least, of very sweet, soft, and winning effect,—in this peculiarity of needlework, distinguishing women from men. Our own sex is incapable of any such by-play aside from the main business of life; but women—be they of what earthly rank they may, however gifted with intellect or genius, or endowed with awful beauty—have always some little handiwork ready to fill the tiny gap of every vacant moment. A needle is familiar to the fingers of them all. A queen no doubt plies it on occasion; the woman poet can use it as adroitly as her pen; the woman's eye, that has discovered a new star, turns from its glory to send the polished little instrument gleaming along the hem of her kerchief or to darn a casual fray in her dress. And they have greatly the advantage of us in this respect. The slender thread of silk or cotton keeps them united with the small, familiar gentle interests of life; the continually operating influences of which do so much for the health of the character and carry off what would otherwise be a dangerous accumulation of morbid sensibility. A vast deal of human sympathy runs along this electric line, stretching from the throne to the wicker chair of the humblest seamstress, and keeping high and low in a species of communion with their kindred beings. Methinks it is a token of healthy and gentle characteristics, when women of high thoughts and accomplishments love to sew; especially as they are never more at home with

their own hearts than while so occupied."

In Colonial America the applique quilt was the aristocrat of all quilts. It was given most generally to the new minister by his adoring "Ladies Aid."

Sometimes the applique quilt was made by a young girl for her hope box. Sometimes it was a friendship quilt and made by a group of girls for one member who was about to be married and in her block each girl would work her name or her identification mark.

The patterns that were passed from mother to daughter, from one woman to another are truly our American folk art for that is all that folk art is, a traditional design plus a little personality.

For instance the quilt "a pot of tulips" was made by a woman in the mountains who had never seen a tulip but her great grandmother had gone from England to Holland and had gathered so many of them before she emigrated to America on the Mayflower that she remembered their shape and gay colors.

Indeed the fine old designs were most often suggested to the artist-housewife by some natural object such as a flower or a star and we have the sunflower quilt, the double peony, the rose of Sharon, baskets of flowers and so on.

These quilt lovers were also great gardeners and the varieties of flowers appearing are astonishing. Here are some of the varieties of roses, Whig Rose, Dutch Rose, Harvest Rose, Lone Rose, Prairie Rose, Radiant Rose, Harrison Rose, Democratic Rose, California Rose, Wreath of Roses.

Other flowers from the old fashioned garden are: lilies, cactus blossoms, daisies, iris, morning glories, cockscomb, Jack in the Pulpit, lotus flower, tiger lily, and so on. Trees appear in applique and we have the weeping willow, tree of life, oak leaves, hickory tree, etc.

In all these quilt names you will notice that only simple flowers are named, such as the various lilies and so on.

In applique a Colonial designer had much freer scope. She could wield a large brush or a heavy pencil and create a large design or she could very painstakingly combine applique with her pieced designs. Sometimes these early artists would make a square or block of pieced design and alternate it with a square with applique. This was true with a quilt cal'd "The Sunflower." The flower was made of many parts fitted and sewed together and in the alternating block there were leaves applique. One example of this combination was the tulip design. The three pieces of the flowers were pieced together and the stems and leaves were applique. The rising sun was sometimes worked out in yellow and orange or orange and white and in the alternating blocks there would be an applique wreath of many flowers and leaves.

"The Horn of Plenty" was greatly used in applique. One large cornucopia filled the entire center of the quilt and in each corner were smaller ones and from them all spilled various fruits and flowers.

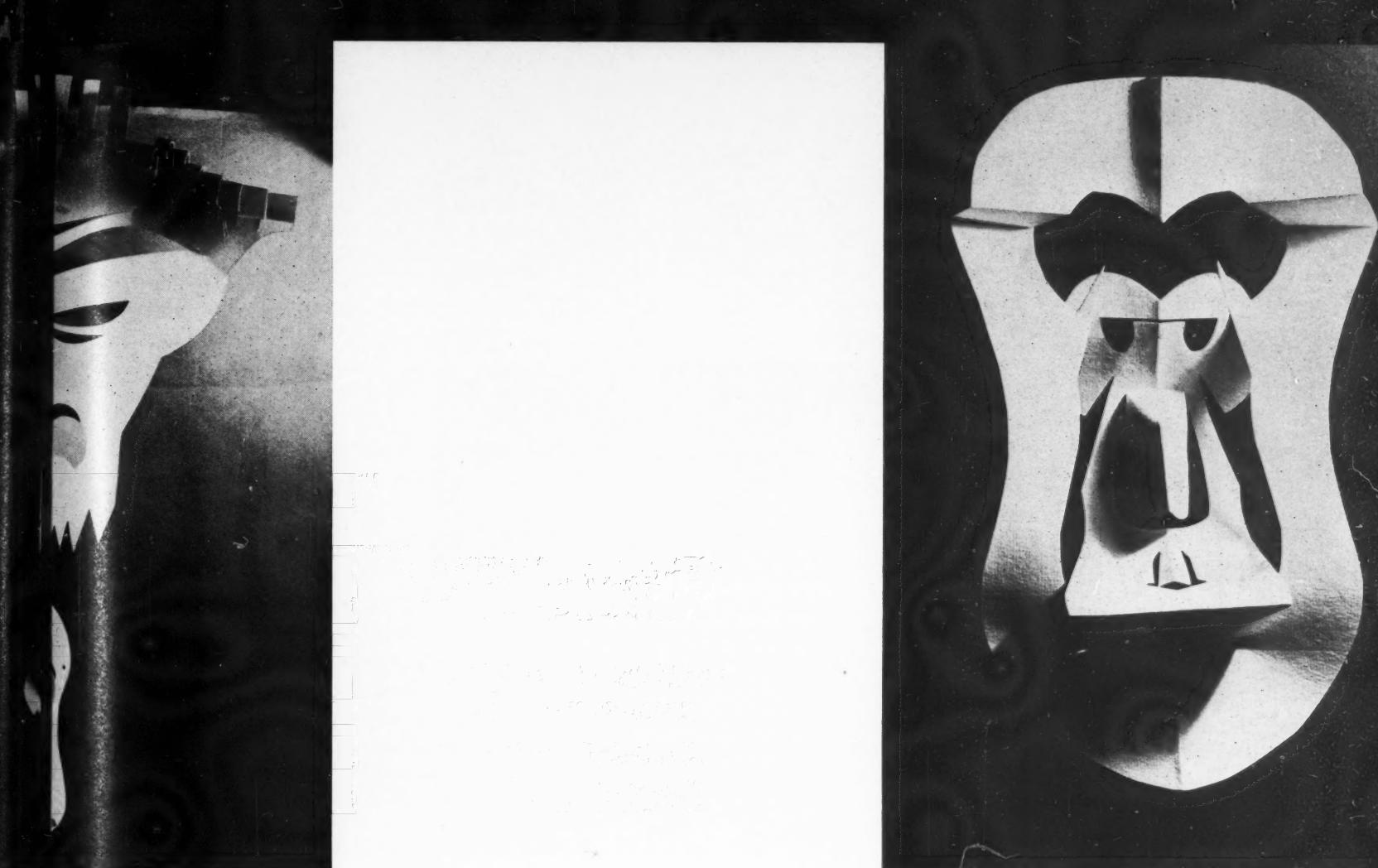
Continued on Page 26



CUT PAPER IN

A difficult problem facing every teacher at the present time is that of securing materials at little or not cost. And yet it is important that the problems selected will involve the necessary educational factors for there are very few teachers left today who will allow their art work to deteriorate to mere busy-work. The accompanying illustration certainly will be of interest and offer that type of approach which is essential in teaching. These are masks and they are made of rather small pieces of paper. Almost any kind of paper will serve the purpose but a rather firm, colored paper will produce the most exciting results.

Masks have always interested man and young children never cease to be interested by them for there are so many occasions when they can be used. There is no limit to the applications of masks used decoratively. One has only to think back to the masks used by the Orientals in the religious ceremonies and those used by the American Indians, especially in the Northwest. There are also the masks used by the ancient Greeks and the masks of tragedy and comedy we see on almost any theater program today. Some years ago the American artist, W. T. Benda, revived the art in America and by so doing aroused a new and keener interest in them. Many articles have appeared in previous numbers of this magazine on mask making. Several different methods have been presented; all in a manner suitable to high school pupils. But these masks with which we are concerned now are cut from paper in such a way that young children may derive much satisfaction from them. Older pupils and adults may invent the great many variations of them. In each case the piece of paper has been folded along its long dimension and cut with scissors in such a



NA NEW GUISE

way as to retain the dominant masses for strength and varying the edges for interest.

As shown here, they have been given a third dimensional quality by emphasizing the longitudinal fold and bending various parts such as the nose in a manner resulting in a difference of plane. In one case the upper part was cut into narrow strips, curled somewhat, and bent forward, in the manner of hair, thereby adding a rather dramatic touch.

Much interest was aroused in the arrangements of these small masks as these studies were created by Mr. Smith. Incidentally this is an excellent project in which to experiment with photography. A careful study of these illustrations will show many interesting effects which have been achieved by means of the camera in the use of lights and shadows, textures, juxtaposition of masses, and inter-relation of three dimensional forms.

The number of devices which can result from paper cut masks of this kind are innumerable. For example, if they are cut from heavy board, they may be decorated with tempora and used as wall decorations. They may be used as shades for electric lights where the direct light is to be subdued to some extent. Masks cut in small sizes may be mounted flat on greeting cards. Sometimes placing one over the other as shown in one of these illustrations, along with geometric shapes, results in an interesting panel decoration. Any ingenious pupil can originate numerous uses for these masks. We invite them to make their acquaintance for all that is necessary is a pair of scissors, some paper, a little coordination and much courage in working directly without drawing.



The two pieces at the left are the property of Mr. George Bole, the one at the right, ton. All three pieces display fine craftsmanship and a discriminating use of ceramic materials

PROFESSOR CHARLES F. BINNS

It is with the deepest regret and utmost sense of loss that we announce the death of Professor Charles F. Binns. Difficult as it is to estimate the extent of such a loss, American Ceramic Art has been deprived of a great pioneering force, a dauntless spirit, and an unflinching will. His career, though articulated by many trials and disappointments, was long and happy, one of achievement, of things envisioned and accomplished. That he succeeded in his purpose is shown by his own words, "Life owes me nothing."

Professor Binns was born in Worcester, England, in 1857, and was the son of Richard William Binns who was director of the Royal Worcester Porcelain Works. As a child he entered the Cathedral King's School and studied subjects customary to the classical education of an English boy. He was withdrawn from school at the early age of fourteen and apprenticed at the Royal Porcelain Works under his father's supervision. Due, perhaps to inheritance and to the atmosphere in which he was reared, he made rapid progress. Since chemistry could not then be studied in the city, he was sent to the neighboring town of Birmingham where he might obtain knowledge of that subject. Upon his return, a chemical laboratory was set up in the plant and efforts put forth to bring the production more nearly under scientific control.

For a number of years Professor Binns resided in London where he was in charge of the city sales agency for the Worcester plant. During his residence there he lectured before the Society of Arts and other organizations. He came to the United States in 1897 and located at Trenton, New Jersey, where he was Principal of the Technical School of Sciences and Art until 1900. He worked diligently in the laboratory of that institution during the day and at night taught classes at the Art School. When the New York State

School of Ceramics was to be established, in 1900, the President of Alfred University visited Trenton in order to interview Professor Binns. The result of this interview was his appointment to the directorate of the school. He was given the honorary degree of Master of Science in 1901 by the university in recognition of his work, and in 1925 was awarded the degree of Doctor of Science, also by Alfred University. In 1931, at the age of seventy-four he was retired from service and became Director Emeritus.

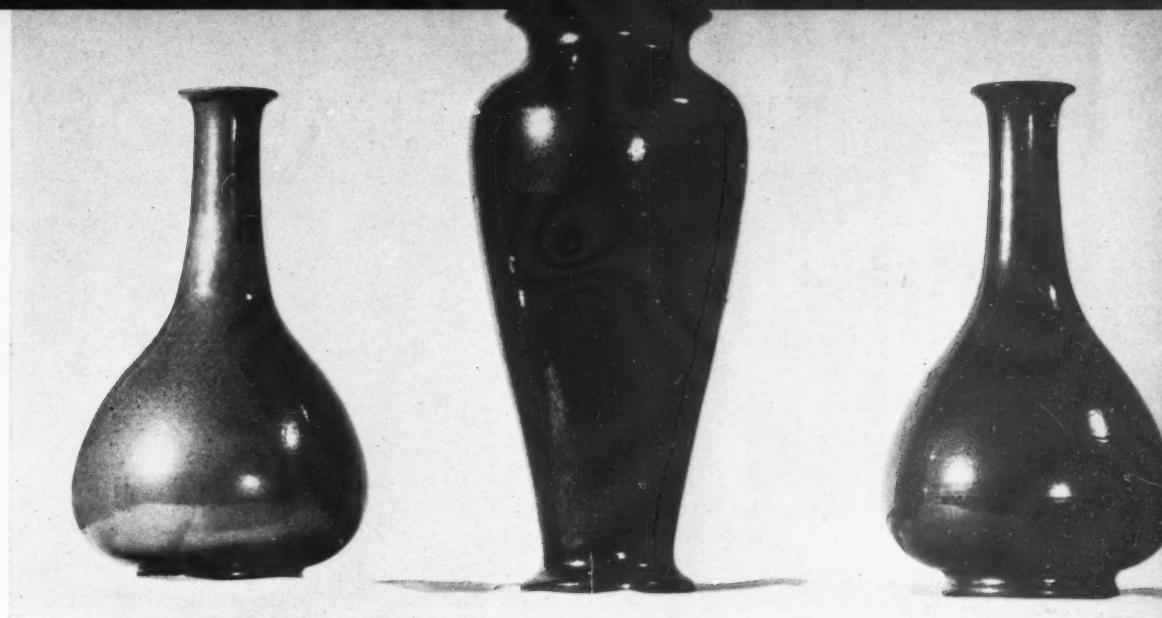
When the American Ceramic Society was founded he was one of the charter members. At the first meeting in 1899 he was elected Trustee, the following year he was made Vice-President, and in 1901 he was chosen President. In 1918 when Professor Orton resigned as Secretary, he accepted the office and acted in that capacity for four years. He was also a member of the English Ceramic Society and various art organizations, and was a Master Craftsman in the Boston Society of Arts and Crafts.

All through his life he was drawn to the church, being inherently religious. In 1923 he was ordained priest in the Protestant Episcopal Church.

He was the author of numerous papers which were published in the Transactions and Journal of the American Ceramic Society, and other publications. He wrote many monographs and three books: *The Story of the Potter*, *The Potter's Craft*, and *Ceramic Technology*.

Professor Binns was a fine, honest, and thorough craftsman whose interests were absorbed with the logical use of clay as a medium for producing good, simple, utilitarian forms. Decoration and color played little part in his craft, but the quality of glaze received the greatest attention. There were sorrows and frustrations but never a dearth of idea or courage. He

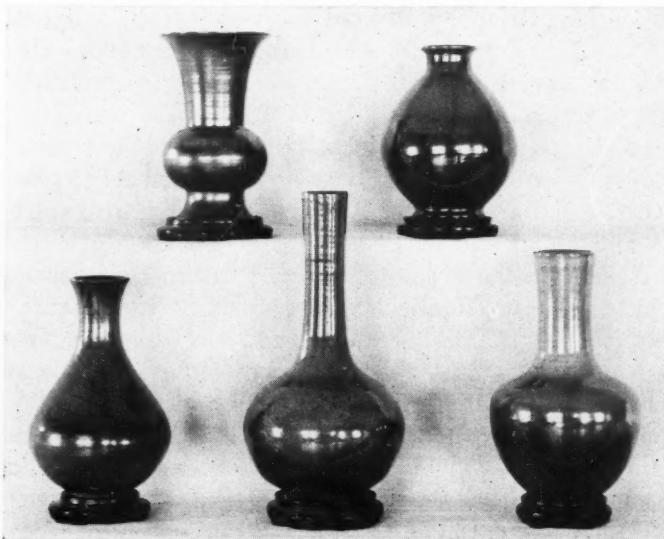
The pieces at the right were given to Mr. George Bole, in appreciation of his services, by the Ohio Ceramic Industry Association and are the last work of Professor Binns.



worked with a quiet assurance, an unhesitating recognition of what was good. His pottery bore the evidence of his own doctrine of beauty in fine craftsmanship and simplicity of form; it bore evidence of a great knowledge which, in a few bold strokes, laid claim to what it wanted. Directly or indirectly, he was responsible for a great part of individual production of merit in this country.

His greatest achievement, however, was not that of craftsman or author, but as a pioneer in the field of Ceramic Art Education. Under his guidance most of the noteworthy teachers of Ceramic Art developed: Arthur Baggs, Harold Nash, Mrs. Myrtle French, Paul Cox, Guy Cowan and Ruth Canfield, to name only a few. It is in this field more than any other that we pay hommage and sustain the greatest loss.

In this group can be seen the variety and simplicity of form so characteristic of the work of Professor Binns.



PROFESSOR CHARLES F. BINNS



ART IN THE TIME OF CHRIST

By EMILY FARNHAM

Nazareth, or Nazara, the little town of Galilee in which Christ was born, stood on the side of a hill from whose summit a view of great beauty extended to the mountains of Samaria and to the blue waters of the Mediterranean. Here, where one-roomed cottages, fig-trees and palms between them and vines clambering over their walls, ascended the hillside in steep terraces, Jesus must have listened to the farmers prophesying the weather from the clouds, seen the hooded shepherd carrying the lamb in his arms homeward down the hillside and watched the snake gliding away into undergrowth murmurous with the buzzing of bees.

When, as a boy, Jesus visited Jerusalem and saw there the great temple of the Jews, he viewed the most pretentious architectural work of all Palestine. Josephus informs us that this temple, the rebuilding of which had been begun by Herod the Great in 20 B. C. and was not completed until 64 A. D., was "built of stones that were white and strong, and each of their length was twenty-five cubits, their height was eight, and their breadth about twelve; and the whole structure as also the structure of the royal cloisters was on each side much lower, but the middle was much higher

The temple had doors also at the entrance, and lintels over them, of the same height with the temple itself. They were adorned with embroidered veils, with their flowers of purple, and pillars interwoven; and on these, but underneath the crown-work, was spread out a golden vine, with its branches hanging down from a great height, the largeness and fine workmanship of which was a surprising sight to the spectator He [Herod] also encompassed the entire temple with very large cloisters . . . ; and he laid out larger sums of money upon them than had been done before him till it seemed that no one else had so greatly adorned the temple as he had done" In the royal cloisters on the south of the temple there were one hundred and sixty-two Corinthian columns in four rows, the fourth of which was built into the wall. Each column was twenty-seven feet high and so thick that "three men might, with their arms extended, fathom it around, and join their hands again." The roofs of the cloisters were decorated with deep sculptures in wood, representing many sorts of figures, and the marble façade was adorned with beams that rested upon columns which were interwoven into it. The mature Christ was to dare to oppose the power that

was symbolized by this magnificent temple of white marble and shining gold, with its Corinthian columns, vast cloisters, wide courts, noble stairs leading to lofty porticoes and great porch with its golden vine.

Herod the Great, builder of this sumptuous temple, of palaces in Jerusalem, in Jericho and near Bethlehem, of a theatre and an amphitheatre at Jerusalem, of a Temple of Augustus at Samaria and of whole cities such as Cesarea and Sebaste, was an Edomite who, by the aid of a Roman army furnished him by Mark Antony, had driven Antigonus out and set himself upon the Hebrew throne in 37 B. C. Though professedly a Jew, Herod bore a deep respect for the Graeco-Roman culture of the Occident and literally wrung taxes from the Hebrews that he might beautify Palestine with cities and temples built after Hellenic models. Upon the death of Herod in 4 B. C., one year before the birth of Christ, his kingdom was divided among his three sons. It was because of the unbearable rule of one of these that Augustus, in 6 A. D., placed Judea and Samaria under Procurators responsible to the Proconsuls of the province of Syria. Pontius Pilate was the fifth of these Procurators.

The great arts of Greece and Rome owe much to Ionian or Oriental influence. It is known that the early inhabitants of Crete, who produced that amazing pre-Hellenic civilization, were in close communication with Egypt and with the nations of Western Asia. Archaic Hellenic art, in its Ionian aspect, reflects to a marked degree the subtle sensuousness and charming graciousness of the Orient, imported by way of the eastern islands. The Etruscans, who came by sea during the ninth century B. C. to the shores of central Italy, are believed to have been a branch of an Asiatic race. Imitating Greek art and imbuing it with their own peculiar Oriental vigor and cruelty, they served to preserve the Ionian spirit in the Occident and to inspire with this spirit and with the ancient tradition of eastern Hellenism the great Roman civilization which succeeded their own in the Italic peninsula. Representative examples of the art of Minoan Crete, of archaic Greek art in its Ionian aspect and of Etruscan art appear among the illustrations for this article.

When, in his conquests of the East in the fourth century before Christ, Alexander extended Hellenic art and civilization throughout Western Asia, western art, which had received so much in its beginning from



COURTESY MR. KOUCHAKJI.

CHALICE OF ANTIOCH

The chalice of Antioch, found in 1910 in the ruins of an old Cathedral in Antioch, is of tremendous interest in that it presents the earliest known portraits of Jesus and the writers of the New Testament, made while some were yet living. Each portrait truthfully represents the characters of the religious leaders as we learn of them from the Bible and from early writings.

An ivory scepter of the Phoenician King, Abd-Baal, "Servant of the God Baal", against whose worship the prophet, Elijah, protested. It belongs to Tyre and dates from the Ninth Century Before Christ.



PHOTOGRAPHS COURTESY MR. KOUCHAKJI.



The archaic lady of Athens, made of terra cotta and polychromed, distinctly reflects the Eastern, or Ionian influence. It belongs to the Sixth Century before Christ.

In this Fifth Century Mirror of Etruria may be detected the Oriental influence that permeated all Etruscan imitations of the Greeks. The subject represented on the back of the mirror is the Slaying of the Gorgon.

the Orient, so infinitely more mature, gave back a hundred-fold.

The conquering Alexander fell, and the world reverted to its disunion until, in the second century before Christ, there arose a great centralizing and unifying power—Rome. Greece became a Roman Province in 146 B. C. Western Asia had been completely subdued by 133: Syria, Spain, Gaul, Egypt and Britain, by 30 B. C. In 27 B. C. Octavianus Augustus, member of the Second Triumvirate, became Emperor of Rome, being succeeded in 14 A. D. by Tiberius, who remained emperor until four years after the crucifixion of Christ.

Like the Periclean Age, that of Augustus was one of the great eras in the history of the world. It was the time of Virgil, of Horace, of Ovid, of Livy and of Vitruvius. Rome was recognized as the new capital of the world, and artists, especially sculptors, came there from all the Hellenistic centres. Among works of art produced during this early period of Roman art there is the greatest difficulty in distinguishing between work that was still Greek and that which was already Roman. Roman art not only became Hellenized: Greek art became Romanized.

The first emperor is famous for his boast that he found Rome a city of brick and left her a city of marble. He might have said "of Hellenized marble." For at a time when such men as Cicero were deplored the disappearance of "the austere customs of the Roman patriciate and the loss of the Republican virtues of an earlier day in the ostentations and artistic tastes of a new era", Augustus gave his influential official support to the art derived from Hellenistic sources. As a result all Rome—and that meant all the world—accepted unreservedly Hellenic ideas and art forms.

The "building act" of Augustus was indeed a great one. Not only was there much building done at home, but also in the provinces. Upon the Palatine Augustus erected his palace and, beside it, a Temple of Apollo which, though constructed after a Greek temple, was modified by Roman ideas. Alongside the old Republican Forum Augustus laid out his own forum, a great architectural composition consisting of a colonnade with a Temple of Mars in the background. Upon the Campus Martius he erected the *Ara Pacis Augustae*, grandest of all architectural creations up to that time, and a triumphal arch, herald of many historical and commemorative Roman monuments to follow. He restored the Circus Maximus. During his time the original temple of the Pantheon was built by Agrippa. Other significant Roman architectural works which date from this great period of buildings are: the Temple of Mater Matuta, the Temple of Mars Ultor, the Temple of Castor and Pollux, and the Temple of Concord at Rome; the Temple of Vesta at Tivoli; and the Maison Carrée at Nîmes.

At Samaria a temple was built by Herod in honor

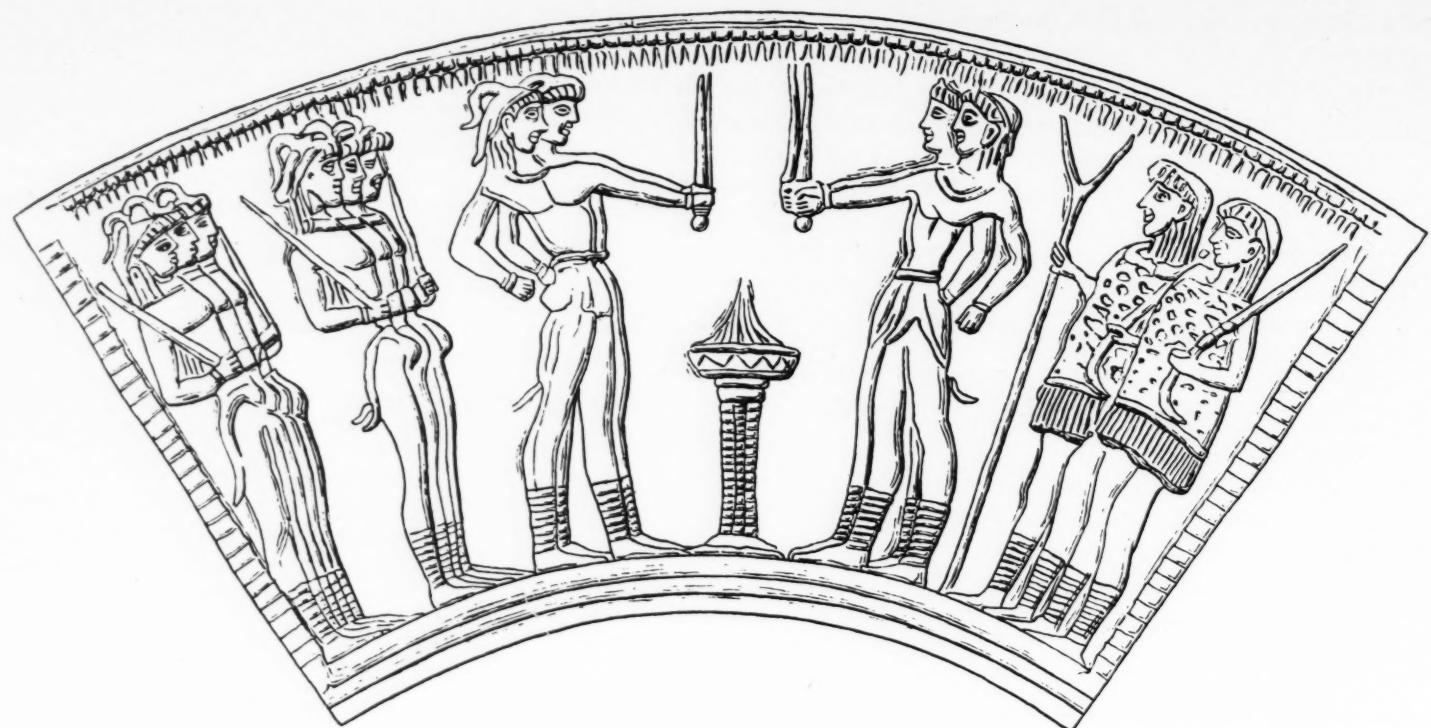
of Augustus, and at Ancyra in Asia Minor another was erected in his honor. Both are patterned upon Graeco-Roman models, and both reflect that passion for great size which was often so detrimental to Roman art. During the excavations at Samaria a fallen statue of Augustus was found near a large altar situated at the foot of the stairway leading up to the temple. The temple at Ancyra bears upon its walls a long inscription called the "will of Augustus." Herein the emperor takes leave of his people and enumerates his campaigns, his reforms and his great architectural works.

In the city of Cesarea which Herod built he erected many large buildings, including sumptuous palaces, a temple, a theatre, an amphitheatre and a haven that was always free from the waves of the sea. We read that "the very subterranean vaults and cellars had no less of architecture bestowed on them than had the buildings above ground."

Although the working out of the laws of beauty is called in the Talmud "*hokmah*", meaning "wisdom", there was never a distinctly Jewish art, and the nature as well as the law of the people discouraged advancement in sculpture and painting. Just as Phoenician, Egyptian and Assyrian conceptions had been used in the building of Solomon's Temple, so was Roman architecture invoked in that of Herod. Not only architecture, but pottery and other minor arts developed under Phoenician or other non-Jewish influence. (*A reproduction of the ivory scepter of a Phoenician king accompanies this article.*) Although plastic art was employed to beautify the temple, in general its practice was discouraged, the prohibition of idols in the Decalogue being applied to all images, religious and secular. Painting is not mentioned in the Old Testament. A defective sense of color combined with a natural artistic lack in the Hebrew to prevent any natural development of this art.

Roman painting at this time, which consisted for the most part of stucco decoration and fresco painting, is classified according to the styles found at Pompeii. The House of Livia, who was the wife of Augustus, contains two of these styles, some parts of the house being decorated in the Incrustation style and others, in the later Architectural style. One of the mural designs in this imperial home on the Palatine consists of pilasters and garlands of leaves and fruit that parallel the decoration of the *Ara Pacis*. The third or Ornate style of Pompeian wall decoration is characteristic of the empire of the first century after Christ.

Roman sculpture of this period comprised portraits, historical reliefs and architectural decoration. Especially important is the decoration of the *Ara Pacis* with its detailed realistic treatment and its balanced composition. The walls of this impressive monument were ornamented with two bands of reliefs. In the upper zone appeared the imperial family, the patricians and the senators, moving in stately procession

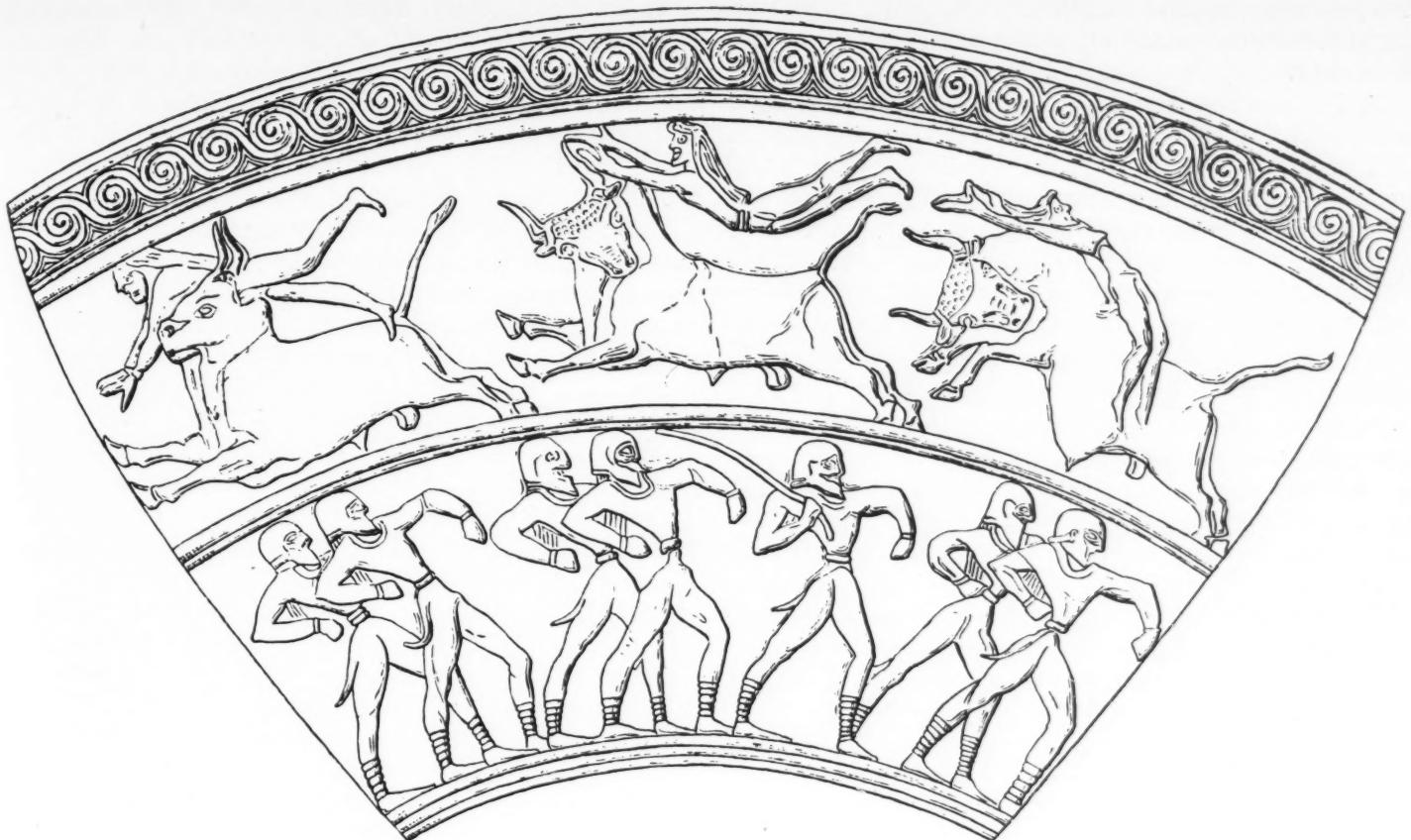


A GOLD CUP FROM CRETE



This gold cup is representative of the best period of the art of Minoan Crete. It commemorates the treaty of peace between two hostile parties, military and agricultural, and depicts their leaders swearing the peace oath at the altar.

ILLUSTRATIONS COURTESY MR. KOUCHAKJI.



A CRETAN VASE



On a gold rhyton, also from the best period of Minoan Crete, we see the boxers and their referee about to enter the ring and the dangerous sport of bull jumping.

toward a ceremonial sacrifice. The lower zone was decorated with acanthus, singularly Roman in its character.

In the portrait statue, a heritage from Hellenistic sculpture, the ancient Etruscan realism emerges in full maturity. From the time of Christ date many such portraits of Augustus and of Tiberius, the son of Livia who later became emperor. An impressive statue of a mantled woman which has been dubbed "Modesty" is believed to be a portrait of Livia. Many statues such as that of the Augustus of Prima Porta were set up, especially in the provinces, for the glorification of emperor and empire.

Portraits of persons of importance were often stamped upon medallions or coins. The reverse side would bear some allegorical allusion to the person or, if the coin was in memory of the dead, a representation of some object closely associated with the deceased one.

Herod the Great being a vassal of Rome and therefore permitted to issue only coins made of copper, there were many coins of this material in Palestine during the days of Christ. On the face of one of these which is extant appears an image of a vessel with a bell-shaped cover, above which appear two palm-branches. On the reverse a tripod, around which run the words meaning "of King Herod," appears in the center; to the right of the tripod is a monogram, while at its left is an abbreviation for "year three." The ministry of Christ occurring at the time of the reign of Tiberius, probably the tribute money shown to him was a denarius of Tiberius. In the time of Christ a denarius, which was the most common silver Roman coin, weighed about 61.3 grains Troy, and was worth 16 2-3 cents of American money. On the obverse of one of these coins appears a portrait head, probably that of Tiberius, encircled by lettering; on the reverse is a seated female figure, holding ears of grain in one hand and a staff in the other.

Palestinian minor arts present an amazing variety of products: forks or flesh hooks, needles, spinning "whorls," tripods for supporting bowls or lamps, keys, spoons, knives, saws, axes, adzes, whetstones, files, hammers, weapons, fish-hooks, styls for writing on clay or wax, pipes, harps, dulcimers, lyres, lamps, combs, fibulae, beads, necklaces, bracelets, anklets and rings of stone, shell, bronze, iron, ivory, glass, silver, and gold. Christ, as a carpenter, must often have employed iron chisels, awls and nails. Seals, carved with various figures and devices, were used as marks of identification on pottery and as signatures on clay tablets. Baskets, used in many ways in Palestine, were made by sewing together a coil of rope made of straw or reeds. Children's toys—clay rattles and grotesque animal figures having holes drilled through one leg for the insertion of a string—have been found in both Palestine and Babylonia. Furniture of gold, and marble seats and beds are said by Josephus to have graced the palace of Herod in Jerusalem.

Palestinian pottery, developed under Phoenician influence, was profoundly affected by both the Alexandrian conquest and the coming of the Romans. Pots from the Roman period differ from those of the preceding Hellenistic period in having bottoms which are more nearly flat. Following the advent of the Romans, vessels of glass became common.

The apparel of the Jewish priests, made according to the plan of God as revealed to Moses on the mountain, were very costly and beautiful. The garments of the high priest consisted of "a breast-plate and an ephod, and a robe, and a broilded coat, a mitre, and a girdle." The colors, also prescribed by the Lord, were gold, blue, purple, scarlet and the white of fine linen. The dress of the priests, less elaborate, consisted of a white linen tunic. On their heads they wore "a kind of tiara, of a round, turban-like shape." So must the priests have been appareled when the young Jesus appeared among them in the temple.

During the Augustan Age all of the great masters of the minor arts—mosaic workers, goldsmiths, silversmiths and engravers of gems, from Alexandria and Pergamum—resided in the capital; and Rome continued the tradition of Alexandria. Such articles of their work as remain to us—as, braziers, jars and amphorae—display the exquisite craftsmanship of these imperial artists. Not only nobles and wealthy plebeians, but provincial officials and generals remote from the capital demanded handsome table service. A continuation of the enviable reputation of Alexandria in the art of gem-cutting may be seen in the *Grand Cameé de France* in the *Cabinet de Médailles* in Paris, on which the deified Augustus appears with all the imperial family, and in the cameo at Vienna representing the triumph of Tiberius.

The pyramidal type of tomb represented by that of Caius Cestius, an interesting indication of the interest of first century Rome in Hellenistic Egypt, did not become popular in the new capital. More important was the circular type of mausoleum represented by that of Augustus on the Campus Martius, which was topped by a tumulus of earth, planted with cypress trees. Many such round tombs were erected by patricians, by members of the imperial family and by members of the middle classes, as well.

In the time of Christ the tombs of the heroes of Israel were adorned, and great reverence was paid to the tombs of the prophets. Doorway tombs, the common type of tomb in Palestine at this period, were either cut into ledges on the slopes of hills or into ledges so that they were wholly underground. In the Roman period attempts were made to adorn such tombs, of which the "Tombs of the Judges," near Jerusalem, is an example. Such a tomb in the Kidron Valley near Gethsemane is cut entirely of rock and finished to a spire at the top.

Difficulty in closing these tombs led to the employment of a rolling-stone, which fitted into a large groove beside the doorway. It is believed to have

Continued on Page 28

COMPLETELY GERTRUDE STEIN A PAINTING IS PAINTED AS A PAINTING

Miss Gertrude Stein gave her first lecture in America for members of the Museum of Modern Art on Thursday, November 1. The subject of the lecture was "Pictures." It was given at the ballroom of the Colony Club, through the courtesy of Mrs. John S. Sheppard, a club member and a trustee of the Museum.

Excerpts from Miss Stein's lecture are as follows:

When I look at landscape or people or flowers they do not look to me like pictures no not at all. On the other hand pictures for me do not have to look like flowers or people or landscapes or houses or anything else. They can they often do but they do not have to. Once an oil painting is painted painted on a flat surface painted by anybody who likes or is hired or is interested to paint it or who has or has not been taught to paint it I can always look at it and it always holds my attention. The painting may be good it may be bad medium or very bad or very good but anyway I like to look at it. And now why does the representation of things that being painted do not look at all like the things look to me from which they are painted why does such a representation give me pleasure and hold my attention. Oh yes well this I do not know and I do not know whether I ever will know this. . . .

The first thing I ever saw painted and that I remember and remembered seeing and feeling as painted no one of you could know what that was it was a very large oil painting. It was the panorama of the battle of Waterloo. I must have been about eight years old and it was very exciting it was exciting seeing the panorama of the battle of Waterloo. There was a man there who told all about the battle I knew a good deal about it already because I always read historical novels and history and I knew about the sunken road where the French cavalry were caught but though all that was exciting the thing that was exciting me was the oil painting. It was an oil painting a continuous oil painting one was surrounded by an oil painting and I who lived continuously out of doors and felt air and sunshine and things to see felt that this was all different and very exciting. There it all was the things to see but there was no air it just was an oil painting. I remember standing on the little platform in the center and almost consciously knowing that there was no air. There was no air there was no feeling of air it just was an oil painting and it had a life of its own and it was a

scene as an oil painting sees it and it was a real thing that looked like something I had seen but it had nothing to do with that something that I knew because the feeling was not at all that not at all the feeling which I had when I saw anything that was really what the oil painting showed. It the oil painting showed it as an oil painting. That is what an oil painting is. . . .

I do remember . . . a sign painting of a man painting a sign a large sign painting and this did hold my attention. I used to go and look at it and stand and watch it and then it bothered me because it almost did look like a man painting a sign and one wants one likes to be deceived but not for too long. That is a thing to remember about an oil painting. It bothered me many years later when I first looked at the Velasquez in Madrid. They almost looked really like people and if they kept on doing so might it not bother one as waxworks bother one. And if it did bother one was it an oil painting because an oil painting is something that looking at it it looks as it is an old painting . . . One does not like to be mixed in one's own mind as to which looks most like something at which one is looking the thing or the painting . . .

. . . I began to look at all and any oil paintings. I looked at funny pictures in churches where they described in a picture what had happened to them the ex-voto pictures. I remember one of a woman falling out of a high two wheeled cart this a picture of what happened to her and how she was not killed. I looked at all oil paintings that I happened to see and not consciously but slowly I began to feel that it made no difference what an oil painting painted it always did and should look like an oil painting. . . .

. . . You cannot refuse a new face. You must accept a face as a face. And so with an oil painting. You can now see that when it came first to Matisse and then to the cubism of Picasso nothing was a bother to me. Yes of course it was a bother to me but not the bother of a refusal. That would not have been possible being that I had become familiar with oil paintings and the essence of familiarity being that you can look at any of it . . .

Really in everybody's heart there is a feeling of annoyance at the inevitable existence of an oil painting in relation to what it has painted people objects, and landscapes. And indeed and of course as I have already made you realize that is not what an oil paint-

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MODERN QUILTS

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The early quilters got their ideas of quilting from the petticoats of the Holland women. Here again our history comes into use for we know that from England the Pilgrims went to Holland for escape from their troubles but they did not stay in Holland very long. But while they were there they saw the quilted skirts of the women and so when they came over to America they remembered this idea of gaining extra warmth. Incidentally they remembered the many tulips they saw for there were no tulips in America when they landed and the tulip quilt is a favorite one.

Quilting today is just exactly the same as it was in the early days. With the exception of some extraordinarily fine quilting which you will still find in Indiana, Ohio, Kentucky and some parts of Tennessee, the quilting is not as fine today as it was in the olden times.

The quilting frames today are the same as they were in the pioneer days. They were set up in a "spare" room, the guest room so that they could be left untouched from day to day.

The lining was pinned to the frame first of all then the filling whatever it might be was placed over that. The early American quilters used cotton, wool-fleece or a worn thin home spun blanket for filling, depending upon the amount of warmth desired.

In my quilts shown here one thickness of sheet cotton wadding was used. It usually requires seven sheets for the quilt. If you join these sheets by a back and forth stitching without a seam you will find that you have a firm filling which will not separate and which has no ridges.

The pieced or applique cover is placed over this and the three layers, the lining, the filling and the decorative top are all fastened securely to the quilting frame.

Now for the design for the quilting. If you look through the pages of Godey's Lady's Book you will find that the editor who was a woman, catered to women's taste and published not only designs for quilt blocks, just as our daily newspapers are doing today, but also designs for quilting.

If your pattern is an all-over surface pattern which takes up a good deal of your space, make your quilting very simple. Use lines or squares. Be sure to quilt around each tiny piece of the design as that makes the pattern on the wrong side so that when you have finished the wrong side looks like a Matlasse quilt such as they had several years ago called Marseilles quilts.

Sometimes if your design does not cover the entire surface you can repeat your design in quilted blocks, or you may introduce a princess feather wreath or a cornucopia or a pineapple design.

The shell design is a good one for an all-over design. It is made by pricking a series of scallops joined to-

gether. The spool was used to prick around.

If you use a pencil no matter how hard it is you will have the problem of washing on your hands so plan to put your design on with chalk so that it will come off easily.

Borders quilted make lovely finishes to quilts. The chair, the rope, the vine, were all used in quilting patterns for borders.

Then of course, we have the quilting Bee. The quilting party today is fun and very interesting but in olden times it was an important social function for it took the place of the daily newspapers. All the gossip of the country side was exchanged over the quilting frames. Perhaps it is because the very position around the quilting frame is conducive to confidences. At any rate the "quilting bee" was a combination of the bridge club and the daily newspaper.

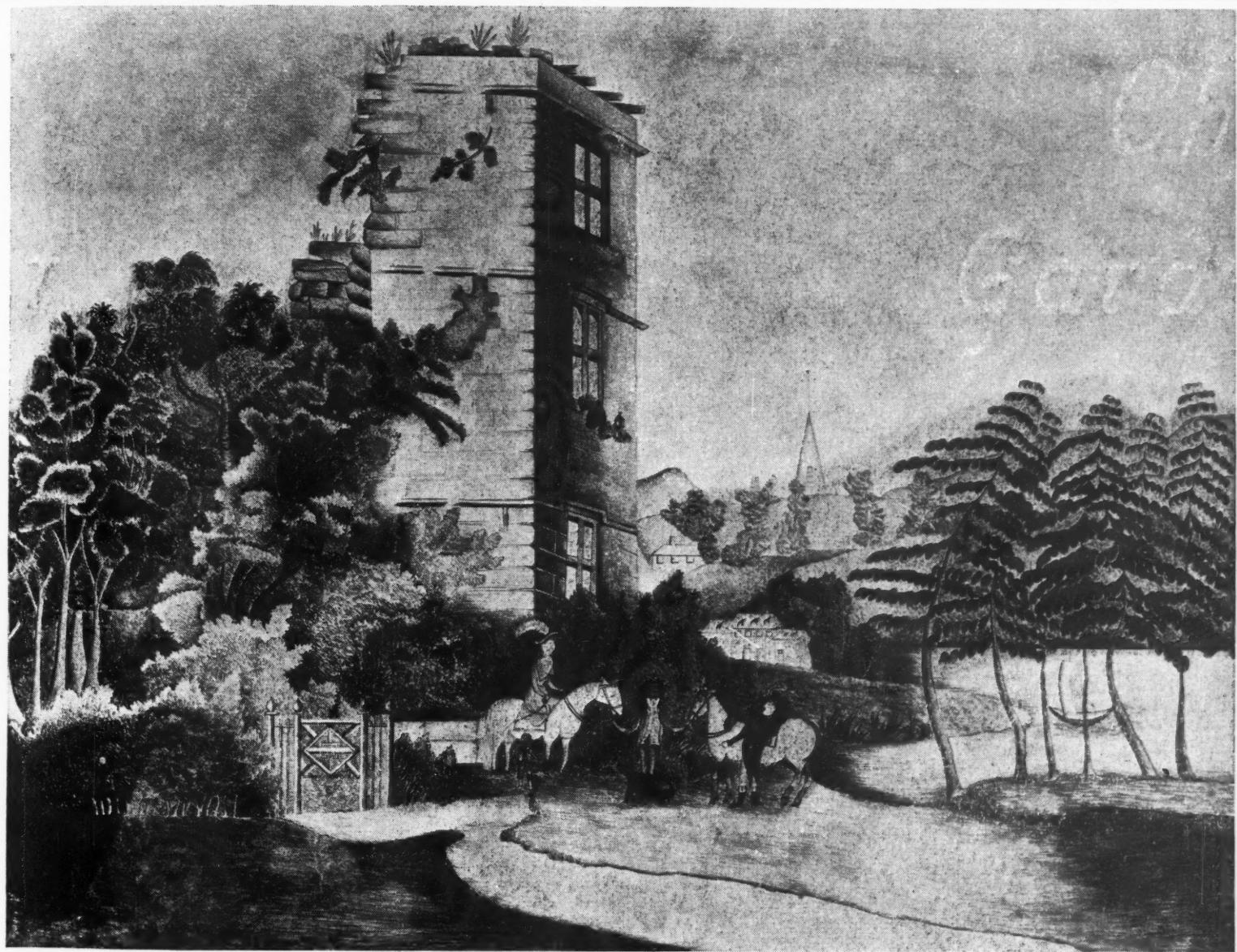
Just a word about these quilts illustrated in this article. My great-grandmothers all go directly back to Great Britain and we had no "pieced" or "patched" quilts in our treasure chests. I was greatly intrigued by the American quilts and decided to be my own grandmother and I made my own quilts. I was inspired first by an old friend of my mother's who was making a huge rose in naturalistic fashion on a quilt. I said to her: "Why don't you make a quilt that is Colonial in spirit but modern in design?" She answered back, "Why don't you? You are a trained designer." So "why not", said the Caterpillar to Alice, "Well, why not," said Alice.

After I had made four quilts I was urged to send them to the National Exhibition of Applied Arts at the Art Institute in Chicago. To my delight they were hung in the center of the two most important walls of the exhibition and were awarded the Mrs. Julius Rosenwald first prize in textiles. They were then sent to Carnegie Institute for an International exhibition of Arts and Crafts.

The president of the British Dyers Association saw some old quilts at the Art Institute and wanted to take back to England something distinctly American. He took back some Navajo blankets and the collection of Elizabeth Robertson quilts. They were exhibited at the School of Arts and Crafts in Edinburgh, the School of Arts and Crafts in Leicester, and at an International Exhibition in Letchmont, the garden city outside of London.

In this country they have been exhibited from coast to coast in Art Museums not only as fine examples of quilt design and expression but also as an interesting hobby or use of leisure time.

The quilts have travelled far and could tell many an interesting tale. When they are on exhibition it is fun to listen to the things people say about them. Many of the so-called "emancipated" women pass them by but the little frail old ladies stand and look and say, invariably, "Reminds me of days way back in Vermont; my mother taught me to do them and the lessons we learned in making quilts were often much deeper than some of the sermons we listened to."



AN AMERICAN FOLK PAINTING



This group of objects was shown some time ago by the Newark Museum and illustrates good design in glassware which is produced in quantity and sold at a low price.

INEXPENSIVE GLASS FORMS

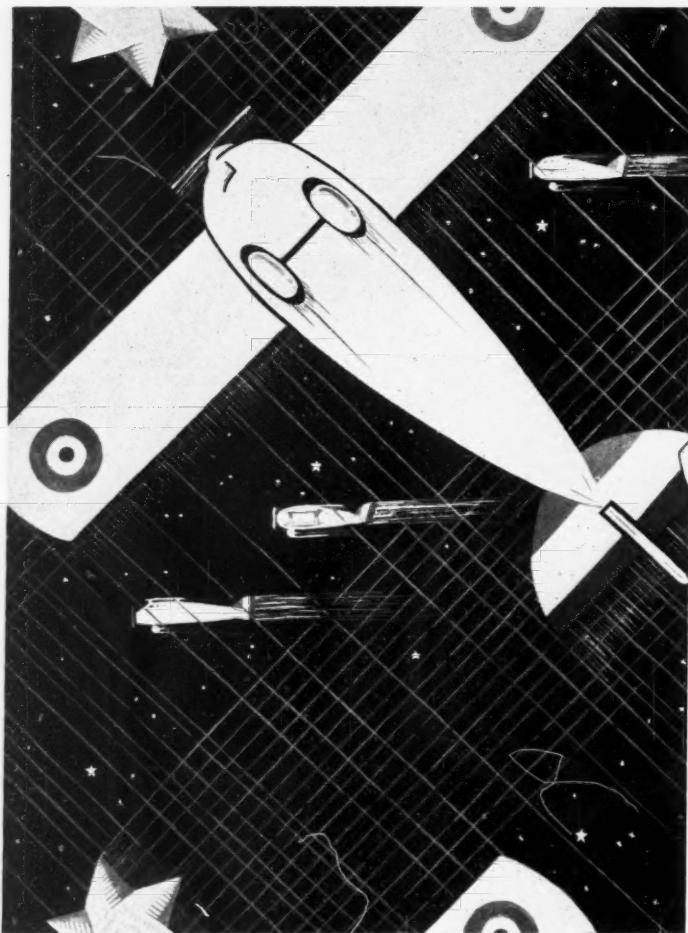
At first sight it is very difficult to realize that the pieces of glass in the illustration above are machine made and sold in the shops for fifty cents apiece or less. We have become so accustomed to the idea that only the hand-made object can lay claim to beauty, that machine-made articles are consistently discounted. The machine has taken the blame for a great many things and it isn't until the recent past that society has been willing to acknowledge a new point of view in that respect.

From the earliest days of civilization Man has been a tool using creature. As far back as the early Egyptian civilization we know the potter used a wheel in throwing his wares. As time went on, more complicated tools were used until we come to the time of the industrial revolution when the machine took on the work of making most of our everyday commodities. Naturally the early products of the machine were not always good but that was not the fault of the machine itself. Had they been operated by persons of understanding and a feeling of design the story might have been an entirely different one. But as it was the operators in the factories and all persons connected with the machine had no other standards of values to guide them but some of the handicrafts of the time.

So they set about with their limited understanding to have the machines produce results which imitated thoughtlessly the decorative motifs evolved by those worked by hand. Because the machine works so rapidly it was possible to manufacture imitation hand-work in large quantities. This society has learned finally that it has been a mistake and now what we expect of a machine is an entirely different thing.

The machine can do many things which are difficult when attempted by hand, such as geometric forms, nicety of edges, and certain other regularities. With artists engaged as advisers to those who are in back of the machines, we are producing today a factory made product which is very creditable in its design.

There is no wrong, according to our democratic standards, in producing objects of good design, in large quantities and at a low price, so that everyone can enjoy them. And it seems the duty of all those persons who have sufficient background and understanding of what constitutes a well-designed object, to put his stamp of approval on all good examples of machine-made objects, put into circulation at a price within the means of the great masses. For that reason this illustration is reproduced here at this time.



This modern all-over design was made by Lyle Bailey, a former student at the University of Kansas. It was used, with modifications, as the cover decoration for the Special December number because of the decidedly dynamic feeling expressed in it. Mr Bailey studied under Miss Rosemary Ketchum in the Department of Design while in University and is now employed in the Sterling McDonald Industrial Design Studios in Chicago. He recently won a prize for a design for wallpaper offered by the Association of Arts and Industries and has just completed drawings for electric lighting fixtures to be used on the Northern Pacific Railway. It is a wholesome idea to use as decorative motifs those forms and movements which are characteristic of our own age. The education and preparation of a designer should involve an understanding and feeling for that material which is common to our lives.

ART IN THE TIME OF CHRIST

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been a newly made doorway tomb in which the body of Jesus was laid; from which the women, returning on the resurrection morning, found the stone already rolled away.

A PAINTING IS PAINTED AS A PAINTING

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ing is. An oil painting is an oil painting and these things are only the way the only way an oil painter makes an oil painting. . . .

And then there is another trouble. A painting is painted as a painting as an oil painting existing as an oil painting it may be in or it may be out of its frame but an oil painting and that is a real bother always will have a tendency to go back to its frame even if it has never been out of it. . . . If it does belong in its frame must it the oil painting be static. If it tries to move and there have been good attempts made to make it move does it move. Leonardo in the Virgin child and Saint Anne tried to make it move Rubens in his landscapes Picasso and Velasques in their way and Seurat in his way . . .

In the same Leonardo . . . there was an internal movement not of the people or light or any of these things but inside in the oil painting. In other words the picture did not live within the frame in other words it did not belong within the frame. The Cézanne thing was different it went further and further into the picture the life of the oil painting but it stayed put.

I have thought a great deal about all this and I am still thinking about it. I have passionately hoped that some picture would remain out of its frame. I think it can even while it does not even while it remains there. And this is the problem of all modern painting just as it has been the problem of all old painting. That is to say the first hope of a painter who really feels hopeful about painting is the hope that the painting will move that it will live outside its frame.

A PAINTING IS PAINTED AS A PAINTING

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and price, the more attractive one would be the first to what took place became cautious and sought advice as stances, were more than gratifying on the whole is not only to accept student apprentices in limited numbers, and for a limited time, but also to encourage their entering this work. It is the problem of not only designing, but also being able to make or understand the making of the product, which needs solution urgently.

Another problem for our new leaders, is the one of design protection. Kidnapping is a minor crime, compared to the stealing of ideas and designs in our competitive system. Only when we get people as much afraid of being caught at stealing designs, as they were of horse stealing in the old days, will there be enough demand and pay for new designers.

We are only beginning to learn that a lasting civilization cannot be built up by a ruthless individualism, but is only possible on a basis of cooperation and protection from piracy in all forms.